

Do not subscribe to the REVIEW through any one on whose honesty you can not positively rely. All authorized agents must give our official receipt, a *fac-simile* of which is shown on the third page of cover of the REVIEW.

Mrs. R. F. Gray, of 2221a Rutger street, is a very progressive and painstaking teacher. She has a special system of marking pupils, which is well calculated to develop their best work.

Wm. D. Armstrong, the well-known composer, has finished a magnificent choral work, which will be produced at Temple Israel by Alfred G. Robyn, for whom it was specially written. It is a solo and chorus, treating the 142d Psalm, and will prove a special treat.

William R. Maddern, the popular and efficient director of the Grand Opera House orchestra, was married on the 25th ult., at Roodhouse, Ill., to Miss Anita T. Higbee, the beautiful and accomplished daughter of Dr. and Mrs. E. H. Higbee. We wish the young couple a happy and prosperous future.

Ernest R. Kroeger has removed from 3710 Laclede Avenue to 3536 Chestnut street. Mr. Kroeger makes a specialty of the teacher's course, and has continually from ten to twelve teachers from far and near studying under him. This is a proper recognition of St. Louis as a centre for the prosecution of the

Mrs. Lucy E. Rayston is an incessant worker, and amidst all the demands made upon her time, does not forget the wants of sweet charity. She has taught the children at the Centenary church, 10th and Pine streets, ever since Sunday for the past ten years or more. On the 4th inst. a splendid entertainment will be tendered the children at the Cook Avenue Methodist Church.

Mrs. E. S. Fish, and Miss Cora Fish and pupils, assisted by Miss Lillie Collins, soprano, Miss Helen Thorell, violin, and P. G. Anton, Jr., violoncello, gave a highly enjoyable musical on the 7th ult. at the residence of Mrs. E. S. Fish, 933 Hamilton Avenue. The work of the pupils was remarkably good, and proved the teaching of Mrs. and Miss Fish to be thorough and successful.

The Ideal Opera Company, under the direction of M. A. Gilsinn, produced the comic opera "Pirates of Penzance" with great success at Germania Theatre on the 11th ult. Among the participants were Miss Kathryne Butler as Mabel, Miss Nellie Chapman as Kate, Miss Annunciate Sabini as Ethel, Miss Petra Wallgreen as Ruth; Messrs. Robn. Mokler, Gilsinn

Eugenia Williamson, B. Ed., and her pupils in Elocution and Delsarte Physical Culture, will give their Quatrimere Soiree at Pickwick Theatre on Tuesday, the 2d inst. An enjoyable evening is promised, and Miss Williamson's reputation will doubt draw a full attendance. The programme will include readings, recitations, pantomimes, Delsarte attitudes with musicale accompaniment, vocal and instrumental music. Miss Williamson will deliver the "Latter Scene," from Macbeth Act I. Scene V.

AWARD OF PRIZES

The Laureates of the Annual Concours, instituted under the auspices of the National Conservatory of Music of America, for the production of the best symphony, suite, concerto for piano or violin, were made known in a concert at the Madison Square Garden Concert Hall on the evening of Thursday, March 22, 1906. The exercises included proclamation of the laureates by Nathan S. Lee, president of the National Conservatory of Music of America, the piano and violin concertos, the symphony, suite and cantata being conducted by their respective composers, and the composer of the piano concerto being the solo pianist. The bestowal of the prizes was under the direction of Dr. Antonin Dvorak. The orchestra included Seidl's musi-

The number of librettos sent in for examination has been so large that the prize could not be awarded on this occasion. Due announcement will be made as to the jurors' decision, which will be rendered before June 1st.

The concert was fairly well attended. The awards were distributed by Antonin Dvorak, as follows:

For the best symphony, Henry Schoenfeld, of Chicago.

For the best concerto for piano and orchestra, Joshua Phippen, of Boston.

For the best suite for string orchestra, Frederick Bullard, of Boston.

The works were performed under the direction of the composers, save in the case of the piano concerto, which was played by the composer, Dr. Dvorak directing the orchestra.

There are three essentials necessary to violin playing for a woman: musical talent, health, and application.

The first is God-given; and unless a girl possesses perfect physical strength she can never endure the extremely rigorous

physical strength and can develop endurance are extremely high on the practice necessary in such a training—a training which requires from two to four hours of practice daily, standing with the violin in position, in order to acquire even ordinary execution; and from four to seven hours to attain to the highest artistic excellence.

For a girl in good health the training is most beneficial, if the position held during practice is the correct one. For them the shoulders are so thrown back that the lungs and chest secure proper expansion and development.

As standing motionless for even the space of five minutes is so intensely wearying, the usual method of practicing should be while quietly and gently walking about. This calls into play all the muscles of the arms and back. The exercise tends to impart a graceful carriage, a flexibility and grace in the use of the arms, wrists and hands, and a roundness and firmness to the flesh of the arms.

MAUD POWELL

Among men, the poorest singers among accepted artists are likely to be basses and baritones, because their volume of tone is small, and their delivery is often faulty. The fault is usually faultiness of delivery, breathy and coarse; in fact, often mere howling or howling. This makes the teaching of pure tone difficult, for students are often carried away with the dash of the voice, and care to no more for the quality of the voice than they would for the quality of the voice. With tenors it is not so easy to gain the plaudits of listeners, for the upper tones show every defect of delivery most offensively, and a tenor's mind is often carried away with the dash of the voice, and care to no more for the quality of the voice than they would for the quality of the voice.

We recommend the following duets to teachers and institutions: they are at once ambitious and beautiful, and very effective: Grade 2, "First Ride," rondo, Sidus; "My Regiment," march, Anschutz; price, 60 cents each. Grade 3, Zeta Phi March, Hickock; Happy Birdlings, rondo, Anschutz; price, 60 cents each. Grade 4, "On the Summit," march, Anschutz; "Daisies on the Meadow," waltz, Paul; "Blacksmiths," caprice, Paul; price, 1.00 each. Grade 5, "Butterfly Galop," Melnotte; price, 81.25. "On Blooming Hills," waltz, Rye King; price, 1.50. Written expressly for, and played by, Theodore Thomas' Grand Orchestra at his concerts.

Hyperactive Fantasia, Grand Potpourri No. 1, Epstein. Introducing themes from Beethoven's "Norma and Sonnambula," Offenbach's "Barbe Bleue," Plotow's "Stradella," Wagner's "Tannhäuser March," Suppé's "Blanditätenstreiche," and Joscovitz's "Torchlight March." Grade 6 International Fantasia, Grand Potpourri No. 2, Epstein. Introducing Miserere from Verdi's "Il Trovatore," Valse from Gounod's "Faust," Aïrs from Offenbach's "Grande Duchesse," Aïrs from Suppé's "Pique Dame," "Star Spangled Banner," "God Save the Queen," and "Yankee Doodle," with variations.

Rossini, Meyerbeer, Bellini, Donizetti all had their hours of triumph, but nothing can equal the honors and ovations of which Verdi has been made the object since his production of "Falstaff." Verdi has written twenty-six operas

besides "Falstaff," the most popular of which are "Ernani," "Rigoletto," "Trovatore," and "Traviata." Some idea can be formed of the fertility of his genius in remembering that between the years 1849 and 1855 he composed "Luisa Miller," "Rigoletto," "Trovatore," "Traviata" and "Sicilian Vespers." Bound by an engagement to furnish two operas for the

ers." Bound by an engagement to furnish two operas for the carnival season of 1853, he wrote successively "Trovatore" and "Traviata" (twin sisters of unfading charms) in two months. Nor can one fail to perceive in his creations of this period the accents of awakened Italy. Ismael Pasha, Viceroy of Egypt, gave Verdi the opportunity to show what he could do with a libretto taken from legends of the time of Pharaoh, which, as an opera, received the name of "Aida." Ever this

opera, so novel in its melodic flow and orchestral combinations. Verdi received from the viceroys 100,000 francs. It was first represented in Cairo, 1871; then in Milan; and in 1876 it was played in the city of Palermo. In 1877, for the first time. After the laurels gained by his "Aida," Verdi's muse remained silent for ten years, and it seemed as if he, already the parent of a score of melodramas, was entirely exhausted; but in 1887 he produced the opera "Otello," which, like the first, saw the light in 1887. Being in affluent circumstances, Verdi has set his heart on building in Milan a home for aged, needy, musical artists, and he has for this purpose laid aside 2,000,000 francs, to be used to accommodate 150 inmates, and is to be honored after his death.

Richter.—The great German conductor, Herr Richter, is among the attractions engaged for the World's Fair.

Franchetti.—There has appeared at a concert in Vienna a new pianist well spoken of. He is Giorgio Franchetti, pupil of Lischitzky, and brother of the composer of "Ariel."

"Parsifal" will be given eight times at Bayreuth next summer. After this year the opera will be free for performance at Vienna, the Austrian copyright expiring on December 31st 1893.

MBALL PIANOS

INDORSED BY

ADELINA PATTI,
LEHMAN, SIG. TAMAGNO, JULIUS PEROTTI,
GRAND ITALIAN OPERA COMPANY,
METROPOLITAN OPERA COMPANY,
BOSTON IDEAL OPERA COMPANY,

And many other prominent artists.

MBALL CO., - - - Chicago, Ill.

J. A. KIESELHORST, General Agent, - - 1000 Olive Street, ST. LOUIS.

MAJOR AND MINOR.

Mr. E. A. Schenbert, the talented young musician, and **Mrs. Laura Kuhnshoeber**, were married on the 13th Inst. at St. Charles, Mo. The happy couple have the hearty congratulations of a host of friends.

Mrs. Laura Hall Highleyman was married at the home of her relatives at Des Moines, Iowa, to Dr. Minor Morris, of Indianapolis, Ind. Mrs. Highleyman is well known in this city, where she resided for several years.

Gilson.—Paul Gilson is the name of a composer of Belgium who is attracting much attention in that musical region. A society of Nones produced last week his new work "Le Demon," and the performance attracted amateurs from Brussels and elsewhere.

Announcement.—Having formed their business into a corporation under the title of **Banco Piano Company**, C. C. Briggs, President, L. C. Briggs, Jr., Vice President, Fred D. Irish, Treasurer, Messrs. C. C. Briggs & Co. take this opportunity to thank their many friends for the liberal patronage which has been accorded them for so many years, and to ask a continuance of the same for the new Company, which with increased facilities will be better able to than ever to fill all orders with dispatch.

Joeef's is a version to public performances is said to be widely due to an almost unconquerable and torturing nervousness.

A. P. Erker & Bros. are the most popular opticians in the city. They make a specialty of ophthalmic prescriptions, and have a most carefully selected stock of opera glasses, telescopes, drawing instruments, artificial eyes, etc., in the West.

In Chicago most people call Paderewski "Paderusky;" a few call him "Paderewsky;" but the pianist himself pronounces his name "Paderfaki."

The Washburn Vestibled Trains, running between St. Louis and Chicago, St. Louis and Toledo and beyond, are the best known to the railway service. They are complete and solid vestibuled trains from end to end, the entire train being a moving palace of connected apartments, all furnished with the most luxurious elegance, and the utmost perfection of accommodation, known to the rail builders' art. They include smoking cars as elegant as the best of first-class day coaches on other roads; free reclining chair cars, so luxurious that many prefer them to ordinary sleepers, and palace sleeping and buffet compartments cars, of the best pattern, with toilet accommodations of unparalleled completeness. No extra charge is made for seats in these magnificent vestibuled trains.

MASON & HAMLIN

Grand and Upright Pianofortes

BOSTON. NEW YORK. CHICAGO.

CHARLES DRUMHELLER, ST. LOUIS Representative,

1111 Olive St., ST. LOUIS.

Catalogues mailed on application.

HUMPHREY.

PARENTS

WHO have long bought Clothing here in St. Louis, realize the fact that the Clothing we sell for Boys, is unquestionably superior in many respects to any other that is obtainable here in St. Louis. Our assortment of Kilts and Knee Pant Suits, this season, far surpasses our stock of the same, of previous seasons.

Boys' Knee Pant Suits, sizes 4 to 14 years, \$3.50 to \$30. Children's Kilts, sizes 2 1-2 to 5 years, \$3.50 to \$12.

F. W. HUMPHREY & CO.,

Headquarters for Boys' and Children's Clothes, Hats & Furnishings.

BROADWAY AND PINE.



BE SURE YOU

Are right, then go ahead—is especially applicable to anyone in search of a blood-purifier. You can always be sure, by taking **AYER'S Sarsaparilla**. For the cure of *Catarrh, Rheumatism, and Nervous Debility*, **AYER'S Sarsaparilla** is superior to any other remedy. It searches out the destructive poisons in the blood, expels them harmlessly by the natural channels, and establishes perfect health.

"I recommend Ayer's Sarsaparilla in my practice."—Dr. B. H. Avery, Jefferson, N. Y.

"For several years, I was troubled with inflammatory rheumatism, being so bad at times as to be entirely helpless. For the last two years, whenever I felt the effects of the disease, I began to take Ayer's Sarsaparilla, and have not had a spell since."—E. T. Hansbrough, Elk Run, Va.

"After suffering severely for many years from rheumatism, I was induced to try Ayer's Sarsaparilla, and received immediate benefit."—D. S. Winchester, Holden, Me.

"I suffered so badly from rheumatism that I was unable to work for a long time. At last I took Ayer's Sarsaparilla, and was cured."—George Riedrich, Prospect Park, Cal.

—A. H. Huber, Westminster, Md.

INSIST gives universal satisfaction.—Dr. C. F. Lutton, Comiskey, Ind.

"I have been afflicted, for years, with chronic catarrh, and after using many local applications of various kinds, without benefit, I tried Ayer's Sarsaparilla, and a few bottles of which gave me relief. I regard Ayer's Sarsaparilla as an excellent blood-purifier."—J. G. Van Fleet, Fleetville, Pa.

"We have used Ayer's Sarsaparilla for twenty years, and believe it to be the best remedy that can be had for all kinds of blood diseases."—James W. Gray, Honey Grove, Minn.

"My daughter, who was afflicted for nearly a year with rheumatism of the foot and ankle, has been cured by the use of Ayer's Sarsaparilla."—A. H. Huber, Westminster, Md.

AYER'S Sarsaparilla

Prepared by Dr. J. C. Ayer & Co., Lowell, Mass. Sold by Druggists Everywhere.

Has cured others, will cure you

ESTEY

PIANOS

ORGANS



They are the Leaders!

The name **ESTEY** is known the world over, and at once suggests honorable dealing, honest workmanship, a faithful fulfilling of all promises and guarantees, and a line of Pianos and Organs unequalled in the world at the very reasonable prices at which they can be purchased. For Catalogues, (free) prices and full particulars, call on or address:

ESTEY & COMPANY,
916 & 918 Olive Street, ST. LOUIS, MO.
CHICAGO HOUSE: 233 STATE STREET.

Ⓜention where you saw this Advertisement.

Concert players looking for a beautiful and effective piano piece should have the "Alpine Storm," by Charles Kunkel, price \$1.00, or "Southern Jollifications," a typical plantation scene, by the same author, price 60 cents.

ST. JACOBS OIL Cures all the Aches and Pains of Man & Beast.



J. L. ISAACS
WALL PAPER CO.
DECORATORS,
FRESCO ARTISTS.
INLaid HARD WOOD FLOORS.
EXCELSIOR BUILDING,
1210 Olive Street.

HENRY KILGEN,
CHURCH ORGAN BUILDER,
No. 813 N. 21st Street, St. Louis.

Tuning and Repairing promptly attended to.
Hace on hand a New Organ of 19 Stops—enclosed
in swell and 3 Combination Pedals.

THERE ARE SIX FEATURES OF BARR'S Great St. Louis Dry Goods House,

ABOUT WHICH THE PUBLIC SHOULD KEEP FULLY INFORMED.

- 1st. The fact that every article worn by a woman is for sale under our roof.
 - 2d. That full stocks of House Furnishing, House Decorating and Gentle Furnishing Goods are a specialty.
 - 3d. That but one price, and that the very lowest, is put upon all goods.
 - 4th. That this store is the most Central to St. Louis and within but one or two blocks of any street railroad.
 - 5th. That customers are satisfactorily waited upon, and goods delivered in half the time taken by any other large house in St. Louis.
 - 6th. That having 31 Stores (as follows) under one roof, they can and do guarantee the cheapest goods in St. Louis, viz:
- | | | |
|--------------------------|-----------------------------|-----------------------------|
| Ribbon Store. | Cloth Store. | Flannel Store. |
| Notion Store. | Blank Goods Store. | Lining Store. |
| Embroidery Store. | Cotton Goods Store. | Cloak and Suit Store. |
| Lace Store. | Linen Goods Store. | Shawl Store. |
| Trimming Store. | Silk and Velvet Store. | Underwear and Corset Store. |
| Gents' Furnishing Store. | Dress Goods Store. | Children's Clothing Store. |
| Handkerchief Store. | Paper Pattern Store. | Quilt and Blanket Store. |
| White Goods Store. | Art Embroidery Store. | Upholstery Store. |
| Calico Store. | Furniture Store. | Millinery Store. |
| Summer Suiting Store. | Parasol and Umbrella Store. | Shoe Store. |
| Gingham Store. | Hosiery Store. | Glove Store. |

Orders by Mail Receive Prompt Attention by Being Addressed to the

WM. BARR DRY GOODS COMPANY,
SIXTH, OLIVE TO LOCUST STREETS ST. LOUIS.



MERMOD & JACCARD'S,
BROADWAY AND LOCUST,
ST. LOUIS.

Invite you to visit their GRAND JEWELRY ESTABLISHMENT, the largest in America.

CATALOGUE

Mailed Free on Receipt of Address

A dispatch from Bayreuth states that Frau Cosima Wagner, widow of the great composer, has been seized with paralysis, and her condition is very serious. The doctors say that Mrs. Wagner can be prevailed upon to submit to absolute quietude, but can be supplied. If she is as much of an autocrat in regard to her own actions as she is concerning those of others, she will not recover.

Paderewski's first album recitals of this second American season brought in \$44,000; his first twenty-three recitals, \$60,123.36. The one given March 8th in the Chicago Auditorium broke all records by drawing \$7,300. Rubinstein's American tour had held the pennant with \$41,000 net proceeds for the whole season. Paderewski has far surpassed this in the first five weeks of his second season.

Nikita.—This young lady is *Kammer-sängerin* to the Duke of Saxe-Coburg, and has been made a member of the German Society of Arts and Sciences and of the French International Society of Music. She expects to sing for Ziegfeld in Chicago 101 times for \$50,000, and she claims that Von Bülow has written a waltz expressly for her. She is a very wonderful young person. She claims that Rubinstein kissed her for singing *Ernst's* *Incident*.

REVIEW SUBSCRIBERS.

If you subscribe through an agent, see that you get our official receipt, a fac simile of which is shown on the third page of Cover.

T. BAHNSEN PIANOS

Grand, Upright and Square.

Are manufactured in St. Louis and endorsed by our leading artists for Durability, Touch, and Evenness in Tone.

Warerooms, 1522 Olive St.

MUSIC IN THE REVIEW.

Patrons will please remember that all pieces appearing in the Review are direct from the originalists made plates, and are published also in separate sheet music form. They can be had of any music dealer, or direct of the publishers, Kunkel Brothers, 612 Olive Street.

A beautiful and well made umbrella or parasol is a most desirable companion at times. You can get either at Namendorf Bros., 314 N. 6th street, who make them, and have the best selected stock in the west. We advise out-of-town patrons to write to them for anything in their line.

Valued Indorsement

of Scott's Emulsion is contained in letters from the medical profession speaking of its gratifying results in their practice.



Scott's Emulsion

of cod-liver oil with Hypophosphites can be administered when plain oil is out of the question. It is almost as palatable as milk—easier to digest than milk.

Prepared by Scott & Bowen, N. Y. All druggists.

A. P. ERKER & BRO., OPTICIANS.

Prescriptions of Opticists a Specialty.
Second door west of Barr's. 617 OLIVE STREET.

SPECTACLES AND EYE GLASSES.

Opera Glasses, Telescopes, Microscopes, Drawing Instruments, Artificial Eyes, Etc.

BUY UMBRELLAS



HAVE THEM COVERED
AND REPAIRED

AT THE FACTORY, I

—OF—

NAMENDORF BROS.,

—MAKERS OF—

**Fine Silk Umbrellas,
PARASOLS AND CANES.**

Educate your mind in the judgment of true values; the more you become acquainted with what you buy, the better you will appreciate a good thing when you see it.

OUR GOODS ARE THE BEST.
314 N. SIXTH, bet. Olive and Locust Sts.
SIGN RED UMBRELLA, ST. LOUIS.

See Page 37

TA RENTE LLE.

3

Edited by Carl Klindworth.

Stephen Heller Op.85 N^o2.

Presto $\text{♩} = 100$.

The musical score is written for piano and bass. It begins with a tempo marking of *Presto* and a metronome indication of $\text{♩} = 100$. The key signature has one sharp (F#). The score is divided into six systems, each containing a piano (treble) staff and a bass staff. The music features a variety of rhythmic patterns, including triplets and slurs. Dynamic markings such as *f* (forte) and *ben pronunziato* (well pronounced) are used throughout. Pedal markings (Ped.) are placed at the end of several musical phrases. The score concludes with a final cadence in the piano staff.

Copyright, Kunkel Bros. 1886.

791 - 5

Ped. ☆ 1 2 3

Ped. ☆ 1 2 3

Ped. ☆ 1 2 3

Ped. ☆ 1 2 3

ben pronunziato.

Ped. ☆ 1 2 3

Ped. ☆ 1 2 3

Ped. ☆ 1 2 3

Ped. ☆ 1 2 3

Ped. ☆ 1 2 3

Ped. ☆ 1 2 3

This page of musical notation contains five systems of staves, each with a treble and bass clef. The notation includes various musical elements:

- System 1:** Features a complex melodic line in the treble with many beamed sixteenth and thirty-second notes. The bass line provides harmonic support with chords and moving lines. Dynamic markings include *Ped.* (pedal) and *stringendo* (increasing tempo).
- System 2:** Continues the intricate melodic patterns. The bass line has some *f* (forte) markings. Pedal points are indicated with *Ped.*
- System 3:** The tempo changes to *mf* (mezzo-forte). The melodic lines remain highly active with many slurs and ties. Pedal markings are present.
- System 4:** The tempo changes to *a tempo.* (return to tempo). The notation includes *f* (forte) and *Ped.* markings. The melodic lines are still very active.
- System 5:** The tempo changes to *ritard.* (ritardando). The melodic lines become more spacious. The system concludes with a *f* (forte) marking and a final cadence.

The notation is highly detailed, with many slurs, ties, and fingerings indicated throughout the piece.

First system of musical notation, piano (*p*), marcato. The music is in 3/4 time and features a melody in the right hand with various ornaments and a steady accompaniment in the left hand. Fingering numbers are provided for both hands.

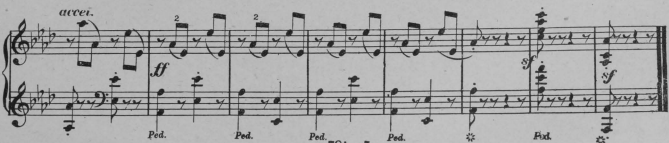
Second system of musical notation, piano (*p*), Ped. The system includes a pedal point marked with a star and a cross. The melody continues with more ornaments, and the left hand provides a consistent accompaniment.

Third system of musical notation, piano (*p*), Ped. The system includes a pedal point marked with a star and a cross. The melody continues with more ornaments, and the left hand provides a consistent accompaniment.

Fourth system of musical notation, piano (*p*), Ped. The system includes a pedal point marked with a star and a cross. The melody continues with more ornaments, and the left hand provides a consistent accompaniment.

Fifth system of musical notation, *poco a*. The system includes a pedal point marked with a star and a cross. The melody continues with more ornaments, and the left hand provides a consistent accompaniment.

Sixth system of musical notation, *poco stringendo*. The system includes a pedal point marked with a star and a cross. The melody continues with more ornaments, and the left hand provides a consistent accompaniment.



FLEECY CLOUDS.

(LÄMMERWÖLKCHEN.)

H. Ravina Op.14 № 1.

Allegretto - 92.

[illegible]

This page of musical notation is for a piano piece, likely a study or a short composition. It consists of six systems of music, each with a treble and bass staff. The notation is highly detailed, with numerous fingerings indicated by numbers 1-5 above or below notes. Dynamic markings include *ff* (fortissimo), *pp* (pianissimo), *cres.* (crescendo), *f* (forte), *p* (piano), *mf* (mezzo-forte), and *un poco rit.* (a little slower). Pedal markings are present throughout, often accompanied by a star symbol. The piece concludes with the instruction "Repeat from the ♯ to Fine".

ASES TOO.

LA MORT D'ASE.

Edvard Grieg. Op. 46. N° 2.

Andante doloroso. ♩ 50.

Pedale.

The proper and artistic use of the Pedal in this composition is of the greatest importance, it is therefore indicated by notes and rests instead of the usual *Ped* and * as to where it should be used and released.

* Small hands that cannot strike the tenth together must use the Pedal at the time of striking the chord.

Copyright—KUNKEL BROTHERS—1891.

1356-2

First system of musical notation. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It contains a series of chords and some melodic fragments. The lower staff is in bass clef and contains a continuous line of eighth notes. A slur connects the end of the first system to the beginning of the second.

Second system of musical notation. The upper staff continues with chords and some melodic lines, including a triplet of eighth notes. The lower staff continues with eighth notes. A slur connects the end of the second system to the beginning of the third.

Third system of musical notation. The upper staff features chords and a melodic line with a slur. The lower staff continues with eighth notes. The word *piu* is written above the lower staff, followed by a *p* dynamic marking. A slur connects the end of the third system to the beginning of the fourth.

Fourth system of musical notation. The upper staff contains chords and a melodic line. The lower staff continues with eighth notes. A slur connects the end of the fourth system to the beginning of the fifth.

Fifth system of musical notation. The upper staff contains chords and a melodic line. The lower staff begins with the marking *atm.* (atmosphere) and continues with eighth notes. The word *pp* (pianissimo) is written above the lower staff. A slur connects the end of the fifth system to the beginning of the sixth.

Gustav Hoelzel.

con espress.

f

cres.

ff

dim.

poco più tranquillo.

pp

Pedal markings: Ped., Ped.

First system of musical notation. Treble and bass staves. Pedal markings: Ped. (marked with a star), sf p, Ped., Ped., Ped., Ped., Ped., Ped.

Second system of musical notation. Treble and bass staves. Pedal markings: Ped., Ped., Ped., Ped., Ped., Ped., Ped., sf p, sf p, sf p. Dynamic marking: *dim.*

Tempo I

Third system of musical notation. Treble and bass staves. Pedal markings: Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped.

Fourth system of musical notation. Treble and bass staves. Pedal markings: Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped.

Fifth system of musical notation. Treble and bass staves. Pedal markings: Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped.

Sixth system of musical notation. Treble and bass staves. Pedal markings: Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped. Dynamic markings: *f*, *p*, *sf*.

TOUJOURS GAI.

ALWAYS GAY.

ITALY ~~~~~ ITALIEN

TARANTELLA.

Vivace. $\text{♩} = 96$.

Secondo.

Moritz Moszkowski. Op. 23. No. 5.

The musical score is written for piano and bass. It consists of four systems of staves. The first system has a treble staff with a forte (ff) dynamic and a bass staff with a piano (p) dynamic. The second system continues the piano part. The third system continues the piano part. The fourth system continues the piano part. The score includes various musical notations such as notes, rests, and dynamic markings.

TOUJOURS GAI.

3

ALWAYS GAY.

ITALY ~~~~~ ITALIEN

TARANTELLA.

Vivace. $\text{♩} = 96$.

Primo.

Moritz Moszkowski. Op. 23. No. 5.

8

ff

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Secondo.

p

Ped. * Ped. * Ped. *

Ped. *

Ped. *

Ped. *

Secondo.

Musical score for piano, featuring six systems of music. The score is in G major (one sharp) and 2/4 time. It includes various dynamics such as *f*, *sfz*, *p*, and *pp*, and articulations like *Ped.* and *sfz subito*. The notation includes bass and treble staves with fingerings and pedaling markings.

The first system is marked *Secondo.* and includes fingerings (1-5) and pedaling markings. The second system includes a *Primo.* marking. The third system includes *sfz subito* and *f* markings. The fourth system includes *sfz subito* and *f* markings. The fifth system includes *sfz subito* and *f* markings. The sixth system includes *sfz subito* and *f* markings.

Musical notation for a piano piece, labeled "Primo." and page number "5". The notation consists of six systems of a grand staff (treble and bass clefs). The music is in G major (one sharp) and 4/4 time. It features various musical notations including notes, rests, slurs, and fingerings. Pedal markings ("Ped.") and dynamic markings ("f", "sfz", "p", "subito") are present throughout. The piece concludes with a double bar line and repeat signs.

The musical score is written for piano and consists of five systems of staves. The key signature is two sharps (F# and C#), and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1: The first system begins with a forte (*f*) dynamic. It features a series of chords and single notes in the right hand, with a more active bass line in the left hand. Pedaling instructions are marked with "Ped." and asterisks. Fingerings are indicated by numbers 1 through 5.

System 2: The second system continues the musical theme, maintaining the forte dynamic. It includes more complex chordal structures and melodic lines. Pedaling and fingering instructions are present throughout.

System 3: The third system shows a change in texture with more sustained chords in the right hand and a steady bass line. The dynamic remains forte. Pedaling and fingering are clearly marked.

System 4: The fourth system introduces a fortissimo (*ff*) dynamic. It features a more active and rhythmic bass line. The right hand continues with sustained chords. Pedaling and fingering are indicated.

System 5: The fifth system begins with a *Primo.* marking, indicating a first ending or a new section. It features a more melodic and active right hand with various ornaments and trills. The bass line remains steady. Pedaling and fingering are marked.

The musical score for the first system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is two sharps (F# and C#). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' and 'Ped.' (Pedal). The first system is marked 'Primo.' and the second system is marked 'Secondo.'.

First System:

- Staff 1 (Treble): Starts with a forte (*f*) dynamic. Features a series of eighth and sixteenth notes, often beamed together. There are several trills and grace notes. The system ends with a repeat sign and a fermata over the final note.
- Staff 2 (Bass): Accompanies the first staff with chords and single notes. It includes several 'Ped.' (Pedal) markings and asterisks indicating specific pedal points.

Second System:

- Staff 1 (Treble): Continues the melodic line from the first system. It includes a 'Secondo.' marking and a 'ff' (fortissimo) dynamic. The system ends with a repeat sign and a fermata over the final note.
- Staff 2 (Bass): Continues the accompaniment. It includes several 'Ped.' (Pedal) markings and asterisks.

Third System:

- Staff 1 (Treble): Continues the melodic line. It includes a 'ff' (fortissimo) dynamic and a 'grazioso.' (graceful) marking. The system ends with a repeat sign and a fermata over the final note.
- Staff 2 (Bass): Continues the accompaniment. It includes several 'Ped.' (Pedal) markings and asterisks.

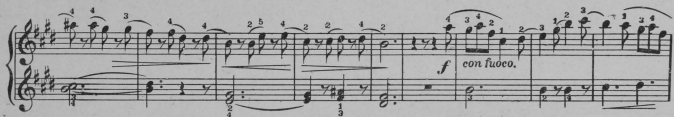
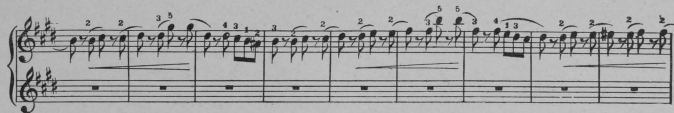
Fourth System:

- Staff 1 (Treble): Continues the melodic line. It includes a 'ff' (fortissimo) dynamic and a 'grazioso.' (graceful) marking. The system ends with a repeat sign and a fermata over the final note.
- Staff 2 (Bass): Continues the accompaniment. It includes several 'Ped.' (Pedal) markings and asterisks.

Fifth System:

- Staff 1 (Treble): Continues the melodic line. It includes a 'ff' (fortissimo) dynamic and a 'grazioso.' (graceful) marking. The system ends with a repeat sign and a fermata over the final note.
- Staff 2 (Bass): Continues the accompaniment. It includes several 'Ped.' (Pedal) markings and asterisks.

This musical score is for a piano piece titled "Secondo". It is written in G major (one sharp) and 2/4 time. The score consists of seven systems of music, each with a treble and bass staff. The piece features a variety of musical techniques, including triplets, sixteenth-note runs, and dynamic markings such as "cres." (crescendo). Fingering numbers (1-5) are provided for many of the notes to guide the performer. The notation includes slurs, ties, and various rests. The piece concludes with a final cadence in the seventh system.



Secondo.

First system of musical notation. The upper staff is in treble clef with a key signature of two sharps (F# and C#). The lower staff is in bass clef with a key signature of two sharps. The music features a series of chords and melodic lines. Pedal points are indicated by 'Ped.' and asterisks. Fingerings are shown with numbers 1-5. The system includes a forte dynamic marking 'f'.

Second system of musical notation. The upper staff continues the melodic line. The lower staff features a steady bass line with chords. Pedal points are indicated by 'Ped.' and asterisks. The system includes a forte dynamic marking 'f'.

Third system of musical notation. The upper staff features a melodic line with various ornaments and trills. The lower staff continues the bass line. Pedal points are indicated by 'Ped.' and asterisks. The system includes a forte dynamic marking 'f'.

Fourth system of musical notation. The upper staff features a series of chords. The lower staff continues the bass line. Pedal points are indicated by 'Ped.' and asterisks. The system includes a forte dynamic marking 'f'.

Fifth system of musical notation. The upper staff features a series of chords. The lower staff continues the bass line. Pedal points are indicated by 'Ped.' and asterisks. The system includes a forte dynamic marking 'f'.

First system of musical notation for the Primo part. It consists of a grand staff with a treble and bass clef. The music is in D major (two sharps). The right hand has a series of eighth and sixteenth notes with various fingerings (4, 3, 2, 4, 3, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4). The left hand has a steady eighth-note accompaniment. Pedal markings are present below the bass staff.

Second system of musical notation for the Primo part. The right hand continues with sixteenth-note patterns. The left hand has a steady eighth-note accompaniment. Pedal markings are present below the bass staff.

Third system of musical notation for the Primo part. The right hand continues with sixteenth-note patterns. The left hand has a steady eighth-note accompaniment. Pedal markings are present below the bass staff.

Fourth system of musical notation for the Primo part. The right hand continues with sixteenth-note patterns. The left hand has a steady eighth-note accompaniment. Pedal markings are present below the bass staff.

Fifth system of musical notation for the Primo part. The right hand continues with sixteenth-note patterns. The left hand has a steady eighth-note accompaniment. Pedal markings are present below the bass staff.

Sixth system of musical notation for the Primo part. The right hand continues with sixteenth-note patterns. The left hand has a steady eighth-note accompaniment. Pedal markings are present below the bass staff.

Musical score for piano, measures 1439-1444. The score is in G major (one sharp) and 4/4 time. It features complex harmonic textures with many chords and arpeggios, often spanning multiple staves. Pedal points are indicated with "Ped." and star symbols. Dynamics include piano (*p*), forte (*f*), and fortissimo (*ff*). Fingerings and articulations are clearly marked throughout.

Musical score for Primo, page 13. The score consists of five systems of piano music. Each system has a treble and bass staff. The key signature is two sharps (F# and C#). The music features various musical notations including notes, rests, slurs, and fingerings. Pedal markings (Ped.) and asterisks (*) are used throughout. Dynamics include *sfz*, *pp*, *subito*, and *f*. The score is numbered 1438-14 at the bottom.

First system of the musical score. It consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The music is primarily in the bass clef. Dynamics include *f* (forte) and *f* (forte). Pedal markings are indicated by a star symbol and the word "Ped." below the staff.

Second system of the musical score. It continues the piece with various dynamics including *p* (piano), *ff* (fortissimo), *p* (piano), *f* (forte), and *cres.* (crescendo). Pedal markings are indicated by a star symbol and the word "Ped." below the staff.

Third system of the musical score. It features a treble clef staff with a melodic line and a bass clef staff with accompaniment. Dynamics include *fz* (forzando) and *f* (forte). Pedal markings are indicated by a star symbol and the word "Ped." below the staff.

Fourth system of the musical score. It continues with a treble and bass clef. Dynamics include *fz* (forzando), *ff* (fortissimo), and *f* (forte). Pedal markings are indicated by a star symbol and the word "Ped." below the staff.

Fifth system of the musical score. It concludes the piece with a treble and bass clef. Dynamics include *ff* (fortissimo) and *fz* (forzando). Pedal markings are indicated by a star symbol and the word "Ped." below the staff.

8

f *cres.*

Ped.

8

ff *p* *ff* *p* *f*

8

f *cres.*

Ped.

8

ff *ff* *ff*

Ped.

8

ff *ff* *ff*

Ped.

8

ff *ff* *ff*

Ped.

1488 - 14

YEARNINGS.

(SEHNSUCHT.)

A. Rubinstein. Op. 8. No. 5.

Moderato. ♩ 84. *passionato.*
 2. morsch - ten Brief - tern gebt mir nur ein schü - ches, schwankes Bóot,
 1. Günt mir gold - ne Ta - ges - hel - le, öff - net mir des Ker - ker's Schloss,

1. Give me days of gol - den glo - ry, And my dun - geon o - pen wide,
 2. in the hull all bat - ter'd Of a ves - sel tempest - toss'd;

Moderato. ♩ 84.

f

Ped. * Ped. *

2. des - sen Se - gel von den Wet - tern tausend - fül - tig sind be - droht; In die Wo - gen will ich
 1. ei - ne Maid gebt mir zur Stel - le und mit schwar zer Mäh'n' ein Ross, Lässt mich ein - mal durch die

1. And the fairest maid of sto - ry, With a black maned steed to ride: O'er the leas let me go
 2. Let the sails in shreds be tat - ter'd, And the bark giv'n o'er as lost: Leaping 'mid the wild com

f

2. sprin - gen, un - ver - zagt und oh - ne Leid, in die Wo - gen will ich sprin - gen un - ver -
 1. Au - en sau - send spren - gen auf dem Ross, lässt mich ein - mal durch die Au - en sau - send

1. spring - ing, Springing on my jet - black steed, O'er the leas let me go springing, Springing
 2. mo - tion, With no fear and with no stay, Leaping 'mid the wild commo - tion, With no

cres.

2. zagt und oh - ne Leid, in die Wo - gen will ich springen mit dem Mee - re standhaft
 1. spre - gen auf dem Ross, lasst mich ein - mal auf den Au - en - Le - ben, ach, und Frei - heit

rit.

1. on my jet - black steed, O'er the leas let me go springing, Life and free - dom to me
 2. fear and with no stay, Leaping mid the wild commo - tion, I would wres - le with the

f rit.

Ped. * Ped. * Ped. *

2. rin - gen und mit der Un - end - lich - keit, un - verzagt und oh - ne Leid.
 1. schau - en, die ich sel - ten nur ge - noss, lasst mich sprengen auf dem Ross!
a tempo.

1. sing - ing, Songs I've yearn'd for in my need, Springing on my jet - black steed!
 2. o - cean, With its end - less might at play, With no fear and with no stay.

a tempo.

f

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

1. 2. Mit ver -

2. Place me

f

* Ped. * Ped. * Ped. * Ped. * Ped. * P * P * P * P * P * P * P * P * P * P *

2. 3. Ge - be mir ein Schloss mit Zin - nen, wo in Gär - ten grün und hell'
molto mosso.

3. Give to me a pa - lace state - ly, Where from trees and trel - lis tall.
molto mosso.

mf

3. blüht die Schat - ten - reb, und drin - nen springt im Mar - mor - saal der Quell. Lasst ihn rau - schen, lasst ihn

3. Sha - dy vines droop down se - date - ly, Fountains leap in marble hall. Let them prat - tle and keep

dim.

3. spie - len, bis der Schläf - er kommt ge - mach, lässt ihn rau - schen, lässt ihn spie - len,

3. leap - ing, Till soft slumber holds me fast; Let them prat - tle and keep - leap - ing,

cres.

3. bis der Schläf - er kommt ge - mach, lässt ihn rau - schen, lässt ihn spie - len, lässt ihn

3. Till soft slumber holds me fast; Let them prat - tle and keep leap - ing, Cool air

mf rit.

3. Schüß - fe ihn mit Küh - len, dass ich träum' und sanft er - wach',

3. round my temples creep - ing, Till my dream as now is past,

8. dass ich träum' und sanft er-
3. Till my dream as now is

3. wach.
a tempo.

3. past.

a tempo.

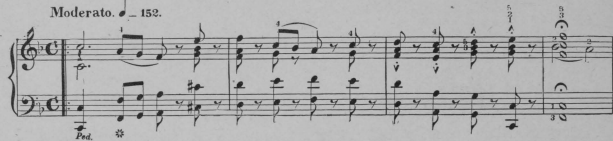
*Ped. *Ped. *P *Ped. *P *Ped. *P *Ped. *P *Ped. *P *Ped. *

MISTRESS PRUE.

Words by F. E. Weatherly.

Music by F. L. Molloy.

Moderato. ♩ = 152.



1. In in love, sweet Mis-tress Prue, Scoth, I can't con- ceal it, My poor heart is
 2. When I see you, fine and neat, In the church on Sun- day, You are far too

The first vocal entry features a melody line with lyrics. The piano accompaniment continues with chords and moving lines. A 'Ped.' marking is visible at the end of the first measure.

1. broke in two, On- ly..... you can heal it, You've a farm with stacks and mows,
 2. grand and sweet, And I long for Mon- day, Mon- day when you're not so grand,

The second vocal entry continues the melody and accompaniment. A 'Ped.' marking is present at the end of the first measure.

1. A- cres three times twen- ty, Sheep and horses duck and cows, Men and maid- en
 2. When I some- times touch your hand As I count the eggs with you, With you sweet Mis- tress

The third vocal entry concludes the piece with the final melody and piano accompaniment.

1. plen - ty. My poor heart is broke in two, All for love, for love of you.
 2. Prue..... My poor heart is broke in two, All for love, for love of you.

Ped. * Ped. *

3. Fare you well, sweet Mistress Prue, You'll be married one day, 'Tis in vain to dream of you,

3. Counting eggs on Mon - day, All the week you'll be too grand, I shall nev - er

3. touch your hand. No more count the eggs with you, With you, sweet Mis - tress Prue.

Piu lento al fine.

3. My poor heart is broke in two, All for love, for..... love of you.

ritard.

1129 - 2

Ped. *

ANITRA'S TANZ.

3

La danse d'Anitra.

Tempo di Mazurka $\text{♩} = 160$.

Edvard Grieg Op. 46. N° 3.

mp

p

Pedale

2 4

2 5

2 3 1 2

2 5

5 4 2 5 4 2

5 3 1 5 4 2

5 3 1 5 2

1 2 4 1 2 4

1 3 5 1 2 4

1 3 5 1 3 5

1 3 5 1 3 5

2 3 1 4

1 2 4 1

1. f

2. f

p

f

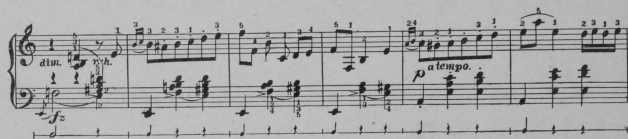
1357-3

Copyright—KUNKEL BROTHERS—1891.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a simple, folk-like style. The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady, rhythmic pattern. The second system continues the vocal and piano parts, with the vocal line ending on a final note. The piano accompaniment continues with a similar rhythmic pattern. The score is written in a clear, legible font, with standard musical notation including notes, rests, and clefs.

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one sharp (F#), and the time signature is 2/4. The score includes a piano introduction, a vocal melody, and a piano accompaniment. The piano introduction features a series of chords and a melodic line. The vocal melody is a simple, catchy tune. The piano accompaniment provides a steady, rhythmic background for the voice. The score is written in a clear, legible style, with notes and chords clearly marked. The lyrics are written below the piano part.

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves: a treble staff and a bass staff. The treble staff contains the melody, which is a simple, folk-like tune. The bass staff contains the accompaniment, which consists of a series of chords and single notes. The music is written in a simple, handwritten style, with some corrections and markings. The key signature is one flat (B-flat), and the time signature is 2/4. The score is divided into measures by vertical bar lines. There are some markings above the notes, possibly indicating fingerings or breath marks. The overall impression is that of a personal, handwritten musical manuscript.



48 ETUDES PROGRESSIVES.

5

A. Loeschhorn, Op. 65.

Moderato. ♩ - 100 to ♩ - 152.

1

2

In the practice of Nos. I. and II. a quiet position of the hands must be strictly observed.

Most young players are given to the fault of rocking the hands from side to side—an evil which must be overcome from the start.

Book I.

Copyright—KUNKEL BROTHERS—1887.

973-12


6

Allegretto ♩ = 112 to ♩ = 80

3. *mf*

Allegretto ♩ = 112 to ♩ = 80

4. *mf*

A 

Execution

Observe carefully the phrasing in Nos. III. and IIII. The grace note at No. III. is struck simultaneously with the bass note, its value is taken from the note following, as shown by example. Remarks to Nos. I. and II. apply to Nos. III. and IIII, likewise.

This study should be practiced with the different fingerings indicated for the right hand, each making it a distinct study. In practicing with the upper fingering, hold the hand very quiet (the same as in the practice of finger exercises). In practicing with the lower (second) fingering, hold the wrist very loose and fully as high as the knuckles, or a little higher. This fingering offers fine practice for the changing of the fingers on notes (Keys) that are repeated, and will establish an independence of the fingers that could not be obtained by any other means.

The teacher may decide whether the study should be practiced with the lower fingering immediately after it has been mastered with the upper fingering, or whether the study of a piece or two should intervene as recreation, in order to avoid confusion to the fingers and monotony to the mind of the pupil.

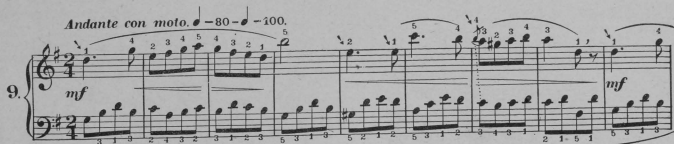
Allegro moderato. ♩ - 112 - ♩ - 100.

6.

1 2 3 4 5 6 7 8 9 10 11 12

Allegro. ♩ - 120 - ♩ - 100.





10. *f* *p*

f

p *mf*

f

f *f*

Allegretto. $\text{♩} = 120 - \text{♩} = 160.$

13

11. *mf*

mf

mf

cres- cen- do. *mf*

mf

mf

Allegro. $\text{♩} = 132$ - $\text{♩} = 80$.

12.

Musical score for piano, measures 12-13. The piece is in 3/8 time, marked *Allegro*. The tempo changes from 132 to 80. The key signature has one sharp (F#). The first system shows the right hand playing a melodic line with various fingerings (1-5) and the left hand playing a bass line. The dynamic marking is *mf*.

Musical score for piano, measures 14-15. The right hand continues the melodic line with fingerings. The left hand plays a bass line. The dynamic marking is *mf*.

Musical score for piano, measures 16-17. The right hand continues the melodic line with fingerings. The left hand plays a bass line. The dynamic marking is *f*.

Musical score for piano, measures 18-19. The right hand continues the melodic line with fingerings. The left hand plays a bass line. The dynamic marking is *f*.

Allegro moderato. $\text{♩} = 67$ - $\text{♩} = 92$.

13.

Musical score for piano, measures 20-21. The piece is in 3/8 time, marked *Allegro moderato*. The tempo changes from 67 to 92. The key signature has one sharp (F#). The first system shows the right hand playing a melodic line with various fingerings (1-5) and the left hand playing a bass line. The dynamic marking is *p*.

Musical score for piano, measures 22-23. The right hand continues the melodic line with fingerings. The left hand plays a bass line. The dynamic marking is *mf*.



16

mf *cres.* *f* *mf*

♩ - 92 - ♩ - 108.

16

Allegro. *mf* *f*

f *f* *p*

mf *f*

mf *f*

Let your Musical Friends read this.

\$78.00 WORTH OF MUSIC FOR \$3.00.

SUBSCRIBE TO

Kunkel's Musical Review.

THE GREATEST MUSICAL JOURNAL IN THE WORLD.

VOLUME 15

Contained during the year 1892 the following choice selections of Vocal and Instrumental Music, all copyrighted and published from the regular sheet music plates, costing in separate form \$78.00:

Each subsequent volume will contain as much, if not more, music.

PIANO SOLOS.

Kunkel, Charles, Op. 105, Alpine Storm (A Summer Idyl).
Moszkowski, Moritz, Madrid, Spanish Dance, Op. 12, No. 1.
Paderewski, J. J., Menuet, Op. 14.
Moszkowski, Moritz, Serrito, Spanish Dance, Op. 12, No. 2.
Rive-King, Julia, Bubbly Spring. Tone Poem Characteristic.
Grieg, Edward, Norwegian Dance in A Major.
Schubert, F. A., Bolero.
Raff, Joachim, Tarentella, "The Fisher Maidens of Friesland."
Schütt, Eduard, Don't think of Me? Nocturne.
Kroeger, Ernest R., Humoresque in F minor, Op. 5, No. 4.
Igenitz, B. McN., La Morte, Valse Brillante.
Snow, Samuel F., Op. 5, Flash & Crash, Galop de Concert.
Sidus, Carl, Op. 124, La Fille du Regiment, Operatic Fantasia.
Jones, Paul, Op. 70, Our Banner, March.
Hose, Jean, Valse Caprice.
Jones, Paul, Op. 71, Our Girls, March.
Kunkel, Jacob, German Triumphal March.
Hickock, J. L., Zaza, Polka March.
Moszkowski, Moritz, Barcelona, Spanish Dance, Op. 12, No. 3.
Rive-King, Julia, Home, Sweet Home, Paraphrase of Concert.
Armstrong, W. D., La Jota, Spanish Dance.
Kunkel, Jacob, Heather Bell Polka (Unpopular Polka).
Bunker, Lucius, Op. 6, The First Rose, Maestria Fantasia.
Ewen, L. B., Coronado, Grande Valse de Concert.
Moszkowski, Moritz, Come to the Dance, Tarentella, Op. 22.
Moszkowski, Moritz, Du monde Mait, Op. 23, No. 2.
Rive-King, Julia, On Blooming Meadows, Concert Waltz.
Spindler, Fritz, Queen of the Ball, Op. 11, Polka Brilliant.
Moszkowski, Moritz, Dante Homgrone, Op. 23, No. 5.
Miller, Jules, Our Daisy, Valse.
Moszkowski, Moritz, Le Reveil d'Amour (Love's Awakening), Valse de Concert.
Sidus, Carl, Op. 215, My Darling, Valse.
Conrath, Louis, Marche in G Minor.
Kroeger, Ernest R., Polka Graziosa, No. 6, Op. 5.
Graham, W. G., Wiggelend (Cradle Song).
Moszkowski, Moritz, Merry Cossacks (Russia).
Kroeger, E. R., Humoresque in E Minor, No. 1, Op. 5.
Sidus, Carl, Julia's Favorite Rondo, Op. 108.
Auchster, Charles, Kollan Whispers, Maestria Caprice.
Sidus, Carl, Traveller, Operatic Fantasia.

PIANO DUETS.

Mendelssohn, Felix, Canzonetta.
Grieg, Edward, Norwegian Dance.
Brahms, Johannes, Magyar Hungarian Dance.
Sidus, Carl, Op. 67, Merry Sleigh Bell, Rondo.
Kunkel, Charles, Humoresque.
Conrath, Louis, Valse Menuet.
Snow, Samuel F., Flash & Crash, Galop de Concert.
Moszkowski, Moritz, Madrid, Spanish Dance, Op. 12, No. 1.
Coley, J. T., Marche des Alouettes.
Moszkowski, Moritz, Barcelona, Spanish Dance, Op. 12, No. 3.
Brahms, Johannes, Souvenir de Penth, Hungarian Dance.
Jones, Paul, Our Banner, March.
Moszkowski, Moritz, Op. 23, No. 1, Merry Cossacks.
Paul, Jean, The Jolly Blacksmith, Caprice Characteristic.
Moszkowski, Moritz, Op. 23, No. 3, Pandango.
Mehaute, Claude, Il Travolore, Op. 117, Moroccan de Concert.
Moszkowski, Moritz, Op. 12, No. 5, Valencia.
Igenitz, B. McN., La Morte, Valse Brillante.
Kunkel, Charles, Pachelbel Polka.

SONGS.

Selsky, George B., My Love Annie (Mein Schatz Annie).
Eingland, J. W., Listen My Love (Hör Mein Lieb).
Masagni-Kunkel, I Love Thee True; from Cavalleria Rusticana.
Conrath, Louis, Where'er I See Those Smiling Eyes.
Epstein, Herman, My Lady Fair (Liebchen Hold).
Kunkel, Charles, Come Home, Sweetheart (Lieschen Komm Heim).
Armstrong, W. D., Welcome Sweet Bird, Ballad.
Schiffert, George, Merry I Know, Concert Waltz.

Subscription Price, \$3.00 per annum.

Send 25c. for a sample copy and receive 25 more pieces.

KUNKEL BROTHERS, 612 Olive Street, St. Louis, Mo.

SONGS—Continued.

Peirce, H. W., For Thee (Für Dich), Serenade.
Kunkel, Charles, Tick-Tack, Cuckoo, Tick-Tack.
Abt, Franz, Embarrassment (Verlegenheit).
Raff, M. W., Klavier.
Gatty, A. S., One Morning, Oh so Early.
Kroeger, F., The Maid of Judah.
Armstrong, W. D., My Troubadour.
Cooper, Henry, My Star.
Armstrong, W. D., List! The Nightingale, (Hörst du die Nachtigall).
Moszkowski, Moritz, Onward Darling! (Auf zur Fahrt)

PIANO STUDIES.

Czerny, Charles, Op. 29, Etudes de la Vitesse.
Study Nos. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11 and 12 from Book No. 1.
Study Nos. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11 and 12 from Book No. 2.
Loeschhorn, A., Op. 84, Book 1.
Study Nos. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27 and 28.
Koehler, Louis, Op. 56.
Study Nos. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18 and 19.
Ascher-Buelow, Easy Studies, 2nd Grade.
Leaves and Flowers—24 Picturesque and Characteristic Studies. Incomparable for style and flexibility of finger.
1. Prelude.
2. Forget Me Not (Song without words).
3. Song of the Rose (Song without words).
4. Spring Approaches.
5. Under the Linden.
6. Wood Nymph.
7. Childhood Fancies.
8. Remember Me.
9. Chase of the Butterflies.
10. Listen, Dear!
11. Butterfly Waltz.
12. Evening Calm (Reverie).
13. Laughing Willit.
14. Trembling Leaves.
15. Cuckoo in Here (Scherzo).
16. Song of the Shepherd.
17. Falling Leaves.
18. Gentle Zephyr.
19. Listen to Me.
20. The Merry Gondolier (Gavotte).
21. The Merry Gondolier.
22. Will-o'-the-Wisp.
23. Lily of the Valley (Mazurka).
24. To the Circus (Galop).

Krause-Buelow.

Ten characteristic Studies—Op. 2—Edited by Buelow for the cultivation of Trills. To be used in connection with Czerny's Etudes de la Vitesse.
No. 1. Gretchen am Spinnrad (Margaret at the Spinning wheel).
No. 2. Schuler's Klage (Shepherd's Lament).
No. 3. Lied der Nachtigall (Song of the Nightingale).
No. 4. Trau dich!
No. 5. Hochzeit's Klänge (Wedding Sounds).
No. 6. Recken und Kosen (Teasing and Caressing).
No. 7. In der Dämmerung (In the Twilight).
No. 8. Der Herbst Naut (Autumn Approaches).
No. 9. Ländliche Welsen (Country Life).
No. 10. Veen Giebel (Gathering of the Fairies).

Heiler-Buelow.

Op. 4—Melodious Studies—Introductory to the Art of Phrasing. Book 1.
No. 1. Prelude (Preludium).
No. 2. Sparkling Motives (Punkelnde Motive).
No. 3. Merry Brookes (Pöhlische Brookes).
No. 4. Tender Questions (Zarte Fragen).
No. 5. Restlessness (Unruhe).
No. 6. Song of the Bird (Lied des Dichters).
No. 7. Red Tidings (Traurige Kinder).
No. 8. Winter.
No. 9. Greeting (Gruß).
No. 10. Celestial Harmonies (Himmliche Klänge).
No. 11. Fresh Life (Frisches Leben).
No. 12. Rustling Leaves (Flüster Rauschen).
No. 13. Pleasures of Youth (Jugend Freud en).
No. 14. To Victory (Zum Sieg).



We present with our compliments the pictures of the Blind Boone Concert Company, which filled a splendid engagement of four weeks in this city.

The principal member of the Company, John W. Boone, is one of the most wonderful pianists of recent years. His playing is remarkable, not because of his blindness, but because of his artistic excellence. Though blind from infancy, he is far beyond comparison with men who have had greater opportunities.

Hear him in his masterly rendition of the Alpine Storm, a Summer Idyl by Charles Kunkel. While listening to his playing of this great piece, the senses are filled at once with the beauty of the shepherd's love song and the sublimity of nature. Its peace, the approaching storm, the voice of the thunder, the fury of the elements, the returning calm, the twittering birds, and grateful nature re-

awakening, lend a picture that is surpassed by no other, and makes the Alpine Storm stand out like a gem among pieces. Indeed, so beautiful and so captivating is its effect on the audience, that when the magnificent finale has brought it to a close, he is greeted with tumultuous applause.

When he renders the beautiful composition "Trust in God," religious meditation, by Melnotte, it gives him scope for a fervency and depth of feeling that fairly carries an audience away. He soothes and softens with an indefinable charm, and every note is hung upon with breathless attention.

In that most popular of all marches, the "German Triumphant March," by Jacob Kunkel, he displays a complete mastery of his instrument and awakens the greatest enthusiasm in the audience. It is the same with the "March des Adelpheuses," by Coley, and Louis Conrath's fascinating Tarantella in A

flat major. He lends to his performance a fascination that cannot be resisted.

John W. Boone is justly considered the successor of the celebrated Gottschalk. His own compositions, Deux Caprices de Concert, Nos 1 and 2, on negro melodies, contain real American music. His accompaniments to camp meeting songs are wonderful and a surprise to musicians. He grasps with marvelous rapidity any composition played for him, and the most difficult pieces are played after a single reading.

His engagements here drew crowded houses nightly. He has met the leading professional men of the city, and the opinion is unanimous that he is the most wonderful artist before the public. We advise our patrons, wherever he appears, to take advantage of the opportunity of hearing him.

KUNKEL BROTHERS.

ESTABLISHED 1857.

STECK

GREAT POWER,
EVENNESS OF SCALE,
RICH SINGING QUALITIES,
WELL-BALANCED TONE,
AND ABSOLUTE DURABILITY.
Used by hundreds of Academies, Colleges, Schools,
Etc., for more than 35 years, in preference to all
others, because the STECK PIANOS have proved to
be the Most Reliable Instruments after the
severest test.

What Some of the Leading Artists Say:

WAGNER.—"Everywhere acknowledged to
be excellent."
—"They give the liveliest satisfaction."

ESSIHOFF.—"The very best piano made."

WILHELMJ.—"Rank far above all possible
competition."
LUCCA.—"Are unparalelled for the majestic
singing quality of tone which they
possess."

MANUFACTURERS,

GEO. STECK & CO.
Warerooms: - STECK HALL,
11 East 14th Street, NEW YORK.

PIANOS.

DON'T BE SWINDLED.

If you subscribe to the REVIEW through an
agent be sure you get a receipt like that
shown on the third page of the Cover.

CHAUTAUQUA SUMMER SCHOOLS

MUSIC—Dr. H. B. Palmer, Director; Wm. H. Sherwood,
Piano; Bernhard Listemann, Violon; J. Harry
Wheeler, Voice; I. V. Placer, Organ; L. S. Leeson, Horn; Organ.
Fall Course, 250 sessions, \$10.00.

Frequent Concerts and Recitals

PHYSICAL Complete Gymnasium under Dr. W. G.
CULTURE. Disraeli, Mrs. C. E. Bishop.

Chautauqua, Half Way to Chicago.

Catalogue from W. A. DUNCAN,

Syracuse, N. Y.

ASHCROFT LYCEUM BUREAU.
The undersigned has under his management many of the
best artists in St. Louis.

Vocal and Instrumental Male Quartette,
Schuman Ladies Quartette,

St. Louis Ladies Club,
(Schuman Quartette, Violoniste, Reader and
Accompanist.)

Elocutionary Readers, Lantern Illustrated
Lectures, Star Banjo and Mandolin Club.
Lodges, Societies and Churches furnished with first-class
talent for entertainments. Correspondence solicited.

J. E. ASHCROFT,

214 S. Garrison Ave., ST. LOUIS, MO.

JONES' COMMERCIAL COLLEGE.

307-309-311 N. Broadway, St. Louis, Mo.

THE COMPLETE BUSINESS COURSE.

Short Hand, Type Writing, Telegraphy,
Elocution and English Branches
Thoroughly Taught.

Students may Enter at Any Time and Select such
Studies as They Desire.

For information, circulars, etc., call at the College office
or address
J. C. BOHMER Principal.

F. X. Barada, Pres. JAS. C. Ghio, V-Pres.
Wm. J. Hruska, Sec'y and Treas.

BARADA-GHIO REAL ESTATE CO.
INCORPORATED 1892. PAID UP CAPITAL, \$100,000.
Telephone 3915.

Real Estate Bought and Sold. - Rents Col-
lected. Liberal advances on Rents.
LIST YOUR PROPERTY WITH US.

915 Chestnut Street, ST. LOUIS, MO.

GRAND OPERA HOUSE JOHN W. NORTON,
Proprietor and Manager.

GEO. MEMANUS, Business Manager:

April 16th-22d—MARIE TEMPEST.

April 23d-29th—CRUIST OF SOCIETY.

May 1st-6th—ALL BABA.



SOLID THROUGH TRAINS
FROM

ST. LOUIS to Kansas City

WITH
Dining Cars
Vestibuled
Drawing Room
Sleeping Cars
Reclining
Chair Cars (Free)
St. Joseph
Denver
St. Paul and
Minneapolis

—ALSO—
Through Sleeping Cars to Omaha.
Only one change of cars.

TO THE PACIFIC COAST.

The Best Line for Nebraska and the
Black Hills.

4 Hours Quickest Time to DENVER
and COLORADO POINTS.

Ticket Office: 218 N. Broadway, ST. LOUIS.

CUTS FOR ALL PRINTING PURPOSES.
Photo-Engraving, Zinc Etching and Half Tons,



SEND FOR SPECIMEN BOOK.

CHAS. H. GLEASON & CO.
CHAS. H. GLEASON JOHN P. HERRMANN, Jr. EMILE A. BECKER.

**REAL ESTATE AND
FINANCIAL BROKERS.**

Rents Collected.
MONEY LOANED ON REAL ESTATE.
Office, 211 N. 5th St.

Attend our regular Auction Sales of Real Estate
every Monday at 1 P. M. at our office.



SOLE
MANUFACTURERS
OF THE

"BIJOU" AND "SEPARABLE"
UPRIGHT PIANOS.

Full Iron Plate. Action will stand climatic changes.
No. 53 West 42d Street, New York.
Bet Fifth and Sixth Aves.



UPRIGHT PIANOS
Factory, East 136th St. and Southern Boulevard, New York.

Married LADIES and COMPANIES have the BEST
of pianos for sale. Send for circulars. Supply Co., 65 Broadway, N. Y. City

ST. LOUIS PAPER CO.

THIRD AND VINE STREETS.

ST. LOUIS, MO.

C. G. CONN'S



WONDER,
SOLO BAND
INSTRUMENTS

Agency at C. Strassberger's Musical Institute, 2356 Warren St.
This Institute, established in 1886, is erected especially for
all kinds of Military Instruments, also Piano and all string
instruments, with a thorough systematic course of study.
The best teachers are carefully selected. Special attention
paid to lady pupils. Send for catalogue.

Louisville & St. Louis Air Line

Is sixty miles the shortest and the only line running solid
trains between St. Louis and Louisville. Vestibuled trains
daily, with dining cars attached. Pullman Sleepers on night-
trains. The direct route from St. Louis to Lexington, Knott
ville, Chattanooga and all Southern points. Our tickets
sleeping car space and full information, call upon
F. A. CAMPBELL, F. A. WILLARD.

General Pass Agent, General Agent,
Evansville, Ind. 103 N. Broadway, St. Louis, Mo.

WASHBURN

GUITARS,
Mandolins, Banjos, Zithers.
"Best in the World."

Every "Washburn" instrument is
the product of our special manufac-
turing and presents noble charac-
teristics. We stake our reputation
upon their excellence. A beautiful
Western catalogue, containing portraits of leading
artists, and prices and complete
descriptions of these instruments, free.

Washburn

Cor. State & Monroe Sts. CHICAGO.

PROFESSIONAL CARDS.

PIANO, ETC.	PIANO, ETC.	PIANO, ETC.
OTTO ANSCHUTZ, PIANIST AND TEACHER, Address, 2127 Sidney St., St. Louis.	P. ROBERT KLUTE, TEACHER OF PIANO-FORTE, Address, 1121 North 19th St.	FRED SCHILLINGER, TEACHER OF PIANO AND VIOLIN, Conductor of Apollo Singing Soc. and Victor Minnorchers, Address, 2148 Salsbury St.
WM. D. ARMSTRONG, PIANIST AND ORGANIST. (Harmony, Composition, Counterpoint and Instrumentation). Address, Alton, Ills.	ERNEST R. KROEGER, PIANIST AND ORGANIST. (Harmony, Composition, Counterpoint and Instrumentation). Address, 338 Chestnut St., St. Louis, Mo.	E. A. SCHUBERT, TEACHER OF PIANO AND CLARINET. References: R. P. Kwoar and Charles Kunkel, Address, St. Charles, Mo., or care of Kunkel Bros., 612 Olive.
MISS FLORENCE BAUGH, PIANIST AND TEACHER. Address, 3835 Gamble St.	MISS JULIA B. KROEGER, TEACHER OF PIANO-FORTE PLAYING. Address No. 3428 Chestnut St.	MISS NELLIE STRONG, PIANIST AND TEACHER. Music Rooms, 613 N. Jefferson Ave.
LOUIS CONRATH, Piano, Harmony and Composition, Music Studio, 800 1/2 Page Bldg., 810 Olive St. Residence, 1234 Laclede.	MISS B. MAHAN, TEACHER OF ORGAN AND PIANO, Organist Baptist Church, Grand Ave. Organ Dept. Beethoven Conservatory, Address, Hotel Biers, Grand Ave. and Olive St.	MISS CLARA STUBBLEFIELD, PIANIST AND TEACHER, Address, 2711 Lucas Ave.
MRS. SARAH CONSTABLE, Teacher of Piano-forte and Mason's Touch and Technique. Address, 258 W. 21st Street, St. Louis. Refers to Prof. E. M. Rowman, New York, N. Y.	MISS MARIE MILLER, Miss LAURA SCHAFER Pianists and Teachers of the Piano-Forte, Address, 3229 Pine Street.	MISS ALICE BELL THISTLE, PIANO INSTRUCTION. 3650 Washington Ave.
MISS CELIA DOERNER, TEACHER OF PIANO, Address, 5100 Dickson St.	O. F. MOHR, TEACHER OF PIANO, Address, 612 South Fourth St.	GEO. C. VIEH, PIANIST AND TEACHER OF PIANO, Graduate of the Vienna Conservatory, Address, 3901 California Ave.
MRS. D. EDWARDS, TEACHER OF PIANO AND ORGAN, Address, 109 South 15th St.	PAUL MORI, Organist of St. John's Episcopal Church. Teacher of Piano, Violin, Organ and Harmony. Residence, 1429 2nd Carondelet Ave.	J. J. VOELLMERKE, TEACHER OF PIANO AND ORGAN. Director Nord St. Louis Bundes-Chor. Org. St. John's V. Church. Address, 2918 Evans Ave.
VICTOR EHLENG, PIANIST OF MENDELSSOHN QUINTETTE CLUB, Music Rooms, 1041 North Broadway.	G. NEUBERT, Director of the Philharmonic Concerts. PIANIST AND TEACHER. Address, Belleville, Ill.	MISS CARRIE VOLLMAR, PIANIST AND TEACHER, Organist Bethel M. E. Church. Residence, 2125 Sidney St.
GEORGE ENZINGER, TEACHER OF PIANO AND ORGAN, Address, 9818 Russell Ave.	MRS. A. F. NEWLAND, TEACHER OF MUSIC AND PIANO PLAYING, West End Piano Studio, 3300 Washington Ave.	W. S. GRATIAN, ORGANIST. Practical Organ Builder and Organ Expert. Address, Old Car. St. Louis Co., Mo.
EYSTEIN BROTHERS, Address, 2214 Locust St.	FRED W. NORSCH, PIANIST, Address, 1337 Hogan Place.	MISS KATIE E. WRIGHT, TEACHER OF PIANO AND VOICE, Address, 3307 Laclede Ave.
MISS MARCELLA L. FITZGERALD TEACHER OF PIANO, Address, 3292 Pine Street.	MISS MAMIE NOTHELFER, TEACHER OF PIANO, Address, 1806 Oregon Ave.	SINGING, ETC.
CHARLES H. GALLOWAY, Pianist & Organist, Organist 1st Presbyterian Church, Address, 2616 Gordon Ave.	MISS LOIS PAGE, TEACHER OF PIANO, Residence 4124 Westminster Place, Miss Nellie Strong's Assistant, Room 801 S. Jefferson Ave.	MAX BAILMAN, TEACHER OF VOCAL MUSIC. Music Rooms, 1041 North Broadway.
MISS L. WRAY GAREY, PIANIST AND TEACHER, Address, in care of Kunkel Bros.	MRS. A. L. PALMER, Manager of the Goldbeck Musical Art Pub. Co. Directress of the Goldbeck School of Music, 3031 Pine St.	LOUIS BAUER, SOLO BASS, TEMPLE ISRAEL, Address, 923 Hickory St.
M. A. GILSINN, ORGANIST OF ST. XAVIER'S CHURCH, Residence, 3832 Windsor Place.	MISS LIZZIE PARSONS, TEACHER OF PIANO, Address, 3610 1/2 Garrison Avenue.	MRS. REGINA M. CARLIN, SUPERVISOR OF MUSIC, PUBLIC SCHOOLS, Address, 1805 Taylor Ave., St. Louis.
J. P. GRANT, TEACHER OF PIANO, Address 411 S. 2nd Street.	MISS NELLIE PAULDING, PIANIST AND TEACHER, Graduate of Beethoven Conservatory. Pupil of Miss Nellie Strong. Address, 3023 Easton Ave.	MISS EUGENIE DUSSECHAL, CONTRALTO, Alto of Temple Israel, Vocal Instruction. Address, 338 N. 21st St., St. Louis.
MRS. R. F. GRAY, TEACHER OF PIANO, Address, 2712a Ends Ave.	MISS LILLIAN PIKE, TEACHER OF PIANO, Address, 2818 Gamble Street.	MISS LETTIE FRITCH, PRIMA DONNA SOPRANO, Vocal Studio, Studio Building, 1013 Washington Ave.
AUGUST HALTER, PIANIST AND ORGANIST. Address, 3940 Olive St.	MRS. LIZZIE A. PRIEST (PIANIST), State of New York begs to announce to her friends and patrons her readiness for pupils, drawing room concerts and public performances. 215 N. Compton Ave., St. Louis.	MISS MARY WILKINSON HARLAN, VOCAL TEACHER, Method as taught by the St. Louis Con. of Vocal Music. Address, 3827 Washington Ave.
LOUIS HAMMERSTEIN, PIANIST AND ORGANIST, Address, 2546 Albion Place.	MRS. LUCY B. RALSTON, TEACHER OF PIANO, Address, 3431 Lucas Ave.	MISS CHARLOTTE H. HAX-ROSATTI, FINEST SCHOOL OF ITALIAN SINGING, Vocal Studio, 1614 Olive Street. To be seen Monday afternoons.
MRS. EMILIE HELMERICH, TEACHER OF PIANO AND VOICE, English, German, French, Italian and Latin, Music Rooms and Residence, 3025 South 7th St.	AUG. F. REIPSCHLAEGER, PIANIST AND TEACHER, Address, 4020 Iowa Avenue.	MRS. NELLIE HAYNES-BARNETT, SOPRANO, Soprano Holy Communion Church, Address, 4345 W. Bell Place.
AUGUST W. HOFFMANN, PIANIST, FRED VICTOR HOFFMANN, VIOLINIST, Music Studio, 604 Olive St., Room 80. Enkle Building.	LOUIS RETTER, TEACHER OF PIANO AND VIOLIN, Address, 1419 Hickory Street.	A. J. JOEL, BASS, Boas Grand Ave. Presbyterian Church. Address, Room 66, Turner Bldg.
CHARLES F. HUBER, PIANIST AND TEACHER OF PIANO, Graduate and Post Graduate of Beethoven Conservatory, Address, 2907 Lemp Ave.	ALFRED G. ROBYN, PIANIST AND ORGANIST. Address 2714 Pine Street.	MISS JENNIE MARTIN, CONTRALTO. Open to engagements. Address, 1821 Papin Street.
GEO. H. HUTCHINSON, TEACHER OF PIANO AND HARMONY, Address, 60 Orchard, Mo.	ERNEST L. ROBYN, TEACHER OF PIANO, Address, 4301 Morgan Street.	ROBERT NELSON, THE ART OF SINGING AS TAUGHT IN ITALY, St. Louis Conservatory of Vocal Music, Robt. North, Director. Address, 3827 Washington Ave.
DR. J. W. JACKSON, F. C. O., ORGAN, PIANO, SINGING, HARMONY, Etc., Address, 4054 Finney Avenue, St. Louis, Mo.	NATHAN SACKS, PIANIST AND TEACHER, Studio, N. E. Cor. Garrison and Dayton, (Mondays and Thursdays).	JAMES M. NORTH, VOCAL TEACHER, Music Rooms, 2145 Olive St., Room 7.
MISS KATIE JOCHUM, PIANIST AND TEACHER, Address, 196 Launi St.	F. S. SAEGER, TEACHER OF PIANO, ORGAN AND COMPOSITION, Address, 2210 Cass Ave.	MRS. LOUIE A. PEEBLES, (SOPRANO), TEACHER OF THE ART OF SINGING, English (for Concert and Oratorio). Address, 3300 Morgan Street.

SINGING, ETC.

MISS RETTA RICKS, SOPRANO,
VOICE CULTURE,
Engages for Church and Concert,
Address, 480 Fairfax Ave.

MRS. KIRBY SMITH (MEZZO SOPRANO),
VOCAL TEACHER,
Address, Lafayette Park Hotel.

GEO. F. TOWNLEY (TENOR),
Washington Ave. Presbyterian Church,
Engages for Concerts and Oratorios,
Address, Room 411, 401 Old Pillsbury Bldg.

MME. ADLOR VOEGE, VOCAL TEACHER,
CONTRALTO
Recent Royal Court Singer of Germany.
Open for engagements. Address 1739 Washington Ave.

VIOLIN, CELLO, ETC.

P. G. ANTON, JR.,
VIOLONCELLO,
Concert Soloist,
Address, 1503 Chouteau Ave.

W. M. BAUMGAERTL,
SOLO FLAUTIST AND TEACHER,
Address, Grand Opera House or 1222 Olive Street.

PROF. L. BRUN (CLARINETIST),
Engages for Miscellaneous Concerts,
Address, care of Aschenbrosel Club, Box 10, 654 Market St.

FRANK GECKS, JR.,
VIOLINIST AND TEACHER,
Address, 2123 Hickory St.

FRITZ GEIB,
SOLO VIOLINIST,
Grand Opera House. Address, 1522 Olive St.

MISS AGNES GRAY,
VIOLINIST AND TEACHER,
Concert Soloist, Address, 9830 Park Ave.

MISS LULU KUNKEL,
SOLO VIOLINIST,
Address, 317 S. 2nd St.

LOUIS MAYER, CONDUCTOR OF ORCHESTRAS,
Teacher of Violin, Violoncello, and Instrumentation,
Address, 2125 Olive St.

LOWELL PUTNAM,
TEACHER OF VIOLIN AND MANDOLIN,
Address, 1121 Leonard Ave.

MISS LINA REINHOLD,
TEACHER OF PIANO AND VIOLIN,
Address, 474 Allen Ave.

SEV. ROB. SAUTER,
TEACHER OF VIOLIN,
Address, 923 Hickory St.

I. L. SCHOEN, VIOLINIST AND DIRECTOR
OF SCHOEN'S ORCHESTRA,
Address, care of Balmer & Weber, 339 N. 4th St.
or 2754 Lucas Avenue.

THEODORE B. SPIERING,
SOLO VIOLINIST,
Address, 3539 Michigan Ave., Chicago, Ill.

CHARLES STREPPER,
SOLO CONCERTIST,
Instructions given. Address, care Grand Opera House.

JACQUES WOUTERS,
ORGOE SOLOIST,
Graduate of Brussels Conservatory. Ad. 1309 Chouteau Ave.

ZITHER, GUITAR, ETC.

AUGUST MEYER,
TEACHER OF ZITHER,
Address, 1268 S. 12th St., St. Louis.

PIANO TUNERS.

W. C. CROUSE,
PIANO TUNER,
With Jesse French Piano and Organ Co. 922 Olive St.

ELOCUTION.

VIOLA ELLIOT BLACK, O. B.,
READER AND TEACHER,
Physical Culture and Piano. Address, 1728 Washington Ave.

MRS. MARY HOGAN LUDLUM,
TEACHER OF ELOCUTION,
Delmar System a Specialty. Ad. 3043 Vandeventer Ave.

EUGENIA WILLIAMSON, B. E.,
READER AND TEACHER OF

ELOCUTION
DELSARTE AND AESTHETIC PHYSICAL CULTURE.
For Circulars and Terms apply.

2837 MORGAN ST., St. Louis, Mo.

ARTISTS.

WESLEY M. DE VOE, ARTIST,
SPECIALTY—Portraits in Pastel,
Ases, Oil, Crayon and Water Color.
Room C, The "Studio," 2123 Washington Ave.

EDUCATION.

LANGUAGES.
THE BERLITZ SCHOOL OF LANGUAGES.
Old Fellows' Hall.
Lessons in All Languages (Day and Evening.)

NATIVE TEACHERS ONLY.
AMERICAN BRANCHES:
Boston, New York, Philadelphia, Washington, Chicago,
Cincinnati, Louisville, Brooklyn and Atlanta.

EUROPEAN BRANCHES:
Paris, London, Berlin, Dresden, Hamburg and Leipzig.
TRIAL LESSONS FREE.

HOSMER HALL,
DAY AND BOARDING SCHOOL FOR GIRLS.
2812 and 2814 Locust Street, ST. LOUIS.

PRIMARY, INTERMEDIATE, ACADEMIC
AND COLLEGE PREPARATORY DEPARTMENT
Certificate Admits to all Eastern Colleges.

NATIVE TEACHERS FOR MODERN LANGUAGES.
Prof. A. L. Epstein in charge of Musical Department.
For Catalogue address Misses Shepard & Mathews, Principals.

MARTIN SEMINARY
AND KINDERCARTEN
FOR BOYS AND GIRLS,
S. I. MARTIN, Prin.,
4104 Delmar Avenue.

Cincinnati Conservatory of Music,
MISS CLARA BAUER, Directress.
A thorough musical education at her method of European
Conservatories. Day and boarding pupils received at any
time. For Catalogues address:
MISS CLARA BAUER,
S. E. Cor. 4th and Laurence Sts., CINCINNATI, OHIO.

MISCELLANEOUS.

G. A. KISSELL (PIANIST),
ORGANIST OF ASSOCIATION CHURCH,
Manager PARAGON MALE QUARTETTE CLUB,
Address, 19 N. Ninth Street.
Complete Programmes and Talent furnished for Concerts,
Entertainments, Socials, Etc., Etc.

THOS. H. SMITH & CO., Hardman, Stand-
ard, and other first class PIANOS AND ORGANS, Sheet Music
and Musical Merchandise, 1211 Olive Street, St. Louis, Mo.

J. ELLICOCK, Dealer in Musical Instruments,
and all kinds of Musical Merchandise, Sheet Music and Musi-
cals, 2415 North Broadway, St. Louis, Mo.

A. SHATTINER,
No. 18 SOUTH BROADWAY, ST. LOUIS, MO.,
Musical Instruments, Sheet Music
AND MUSIC BOOKS.
LOWEST PRICES AND BEST GOODS,
Correspondence Solicited. Catalogue Free.

C. I. WYNN & CO.
General Music Dealers.
All the Latest Music in Stock as soon as Published.
ORDERS PROMPTLY FILLED. CATALOGUES FREE.
816 Olive Street, St. Louis, Mo.
Western Agents for Bay State Guitars.

WAGENFUEHR & HILLIG,
BOOK BINDERS AND MAP MOUNTERS,
5173 Chestnut St., Room 20,
Specialty of Music Binding. Best Quality Work
Lowest Price.

A. E. WHITTAKER,
Successor to EDWARD NENNSTIEL,
Pianos and Organs for Sale and for Rent. Tuning
and Repairing. 1515 Olive Street, St. Louis.
Branch Store, 2812 and 2814 N. 14th St.

DR. ADAM FLICKINGER,
DENTIST,
Removed his office from 707 Pine Street to 1113 Pine Street.

MR. JOHN A. MAHLER'S
SCHOOL FOR
Dancing, Deportment and Physical Culture,
3204 Lucas Avenue,
Opens Sept. 1st, Classes May 1st, Each Year.
Latest Dances for 1892-93.

Hungarian Schottische, Rye Waltz, Oxford Minuet,
Cycle Polka, Imperial Polka, Harvard Gavotte, Berlin,
And all other new Dances emanating from the Na-
tional Society of Leaders of Dancing of the United
States and Canada.

DECKER & SON.
PIANOS.
BUSINESS ESTABLISHED IN 1856.
Six Years prior to any House of a similar name.

The Decker & Son piano was awarded the
First Premium at the St. Louis Fair, October
the 7th, 1891.

W. T. BOBBITT,
St. Louis Representatives. 822 OLIVE STREET.
Call and see these Superior Instruments.

Henry F. Miller
PIANOS.

J. A. KIESELHORST,
General Manager for St. Louis.
1000 Olive Street.

—THE—

FAVORITE FASHION JOURNALS

Are Published Monthly in Paris in
French and in English by
A. McDOWELL & CO.

THESE JOURNALS Have long been the
Leaders of Fashion in Paris, and are now acknowl-
edged to be the standard in this country.

THEY HAVE FOUR POINTS OF SUPERIORITY.
First—They produce original styles. Usually
one month in advance of other journals.

Second—The styles are practical and reliable,
such as the better class in Paris really wear.

Third—The practical lessons on how to cut and
make garments are invaluable. These lessons
simplifying dressmaking are valued at \$2.00
per year.

Fourth—The colored plates are noted for giving
the correct colors of the materials used, as
well as their general excellence.

These Journals are designed by different artists,
consequently each one is peculiar to itself, giving
its own style.

THEY HAVE NO EQUALS.

Per Copy. One Year

LA MODE. \$1.50
LA COUTURIERE. \$2.00
LA MODE DE PARIS. \$3.50
PARIS ALBUM. \$3.50
A. McDowell & Co., 4 West 14th St., New York.

Also Paris and London.

PAPER IN THIS REVIEW FURNISHED BY
LOUIS KNIDERS' SONS CO., PAPER MAKERS,
CINCINNATI
Music Paper a specialty.

McCabe's Corsets,
Perfect Shape, Durable and Comfortable.
Unbreakable Sides.

Recommended by Physicians and Dressmakers
—And praised by Ladies who wear them.

2nd and 3rd Cuttings. Lady Leota Tatum.
ST. LOUIS CORSET CO.
19th and Morgan Sts.



